

PIANO • VOCAL • GUITAR

WISH - MUSIC FROM THE MOTION PICTURE SOUNDTRACK

Disney

WISH

ORIGINAL SONGS BY
JULIA MICHAELS AND BENJAMIN RICE

 HAL • LEONARD®



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WELCOME TO ROSAS

from WISH

Music by JULIA MICHAELS
and BENJAMIN RICE
Lyrics by JULIA MICHAELS

Brightly

Chord: A

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#).

Dsus2

A

D

A

ASHA:

Wel - come to Ro - sas. Come on, — come this way, — where the great -

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are: "Wel - come to Ro - sas. Come on, — come this way, — where the great -".

D

E

A

D

- est cre - a - tions are all — on dis - play. — There's no oth - er place — just as full —

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "- est cre - a - tions are all — on dis - play. — There's no oth - er place — just as full —".

A

F#m

Bm

E

A

— of sur - prise, — where your dreams — and your re - al - i - ty — can col - lide. — You wan - na —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "— of sur - prise, — where your dreams — and your re - al - i - ty — can col - lide. — You wan - na —".

E F#m D

— dance on beat? Or to have hair touch down to your feet? — Go to —

E F#m D

out — er space? Well hey, you've come — to the — right — place. —

A D/A A E

'Cause here, in the cit - y of

A E

Ro - sas, — you — can turn — all your want-ing to wish - ing, no — "what ifs"

A A/C# E

and no "won - ders." — Oh, here, in the cit - y of

A E

Ro - sas, — it's — un - like - ly that you'll be un - hap - py with — so much

A D E

to dis - cov - er. — A home for me, for you, — and all of —

A To Coda E

— us, — the cit - y of Ro - sas. —

A D/A A A D A

So like, we have this king - named Mag - ni - fi - co, — and —

D E A D

— he built Ro - sas man - y — years a - go. — With light-ning for hands — and eyes —

A F#m Bm E A

— that can glow. — *(Spoken): No no no, I'm totally kidding.* But he is — pow - er - ful He's just like —

E F#m D

TOURIST #1: ASHA:

— us, with a twist! And some-one that I'd like — to kiss. — *(Spoken): Oh dear! A*

E F#m D

mag - ic swish. And there you have it. Poof! There's your wish!

A D A

Ooh, and hey, did I men - tion? When you — turn eigh - teen — you get

D E A D

to give your wish — in a cer - e - mo - ny? — And he keeps them safe, — ev - 'ry wish —

A F#m Bm E A

— he ac - quires, — and once a month he grants — some-one's great - est de - sire. — It could be

E **F#m** **D** **TOURIST #2:**

you some - day. Or my Sa - ba Sa - bi - no's. Ooh, I can't wait! Does it

E **F#m** **D** **KID:** **ASHA:**

hurt? Do you cry? Oh, no, and you won't e - ven miss -

A **D/A** **A** **D.S. al Coda**

it when you say good - bye. 'Cause

CODA **E** **A**

Ro - sas.

AT ALL COSTS

from WISH

Music by JULIA MICHAELS
and BENJAMIN RICE
Lyrics by JULIA MICHAELS

Moderately, in 4

Dm7 **Bbmaj9**

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a simple bass line. The tempo is marked 'Moderately, in 4'.

Pedal ad lib. throughout

MAGNIFICO: **Dm7**

If hap - pi - ness was a tan - gi - ble thing,

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The tempo is 'Moderately, in 4'.

Bbmaj9

it would be you. _____ If you'd - a told me the feel - ing you'd bring, I'd

The second line of the song continues the vocal melody and piano accompaniment. The tempo is 'Moderately, in 4'.

Dm7

think it un - true. _____ And peo - ple search for a won - der like you

The third line of the song concludes the vocal melody and piano accompaniment. The tempo is 'Moderately, in 4'.

Bbmaj9

all of their lives. ____ You still ____ a - maze me af - ter all ____ this

C

time. You pull me in like some kind of

Am7

Bbmaj9

wind. Mes-mer-ized by the hold I'm ____ in. Leave you here I don't wan - na. ____

F

I wan - na prom - ise, as one does, I, I ____ will pro-

L.H.

Gm7  P 

tect you — at all — costs. Keep you safe here in my —



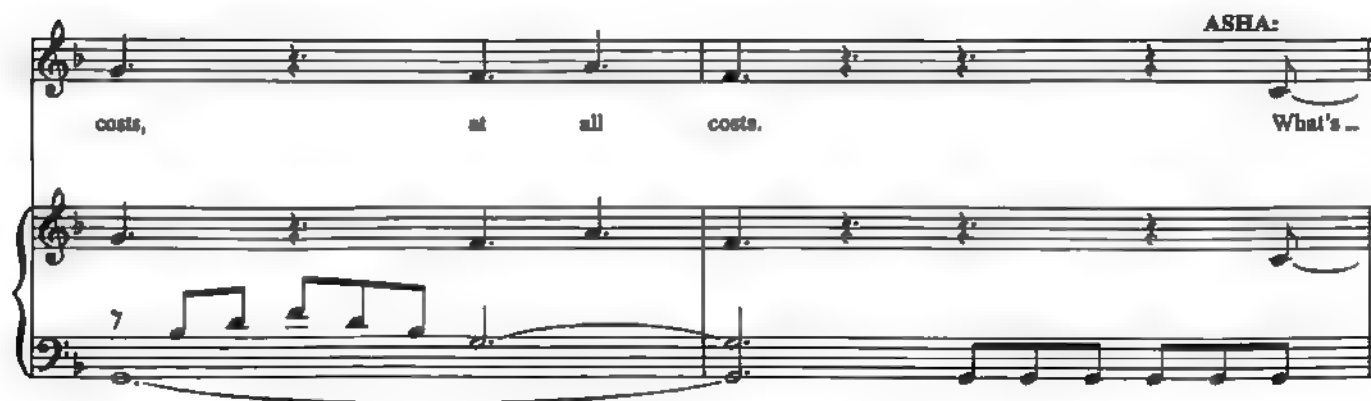
Gm7 

arms. I, I — will pro - tect you — at all —



ASHA:

costs, at all costs. What's —



Dm7 

— pain? When I look at you, no — way I could ex - plain you. E -



Bbmaj9



ven if I tried to, I'll nev - er dream like — I used to do. If

Dm7



some-one tried to hurt you—I don't see how that could hap-pen— I'd fight for you in ways you can't i-mag-inc.

Bbmaj9



BOTH:

Felt this, no I have-n't. I hope it would be al - right to stay right here be-side you. — And



F

Gm7



prom - ise, as one does, I, I — will pro - tect you — at all —

costs. Keep you safe here in my  arms. I, I will pro -

tect you  at all costs, at all

costs. If you're ev - er feel - ing like you're lost, I'll come find you.  Man all 

fronts.  There's no o - cean I won't swim a - cross, to be right by you. And not just



The piano accompaniment consists of two staves (treble and bass clef). It features a variety of rhythmic patterns including eighth notes, quarter notes, and half notes, often grouped with slurs and fingerings (1, 2, 4). Chord diagrams for F, Gm7, Dm, Dm/C, and F/Bb are provided above the corresponding measures. The music is written in a key with one flat (B-flat major or F minor) and a 4/4 time signature.

C **C/Bb** **Bbmaj7**

once. Here and now I swear on my re-sponse, I'll re-mind you. — And

F **Gm7**

prom-ise, as one does, I, I — will pro-tect you — at all —

F

costs. Keep you safe here in my — arms. I, I — will pro-

Gm7 **Gm9**

tect you — at all — costs, at all — costs.

THIS WISH

from WISH

Music by JULIA MICHAELS,
BENJAMIN RICE and JP SAXE
Lyrics by JULIA MICHAELS

Moderately, in 2

F

ASHA:

Is - n't truth sup -

posed to set you free? Well why do I feel so _____ weighed down _____ by it?

Gm7 Bb

If I could show them ev - 'ry-thing I've seen O - pen their eyes to all the lies then

C7 C7/B F

Would they change their minds like I — did? But when I speak they tell me,

"Sit down!" But how can I when I've al - read - y — start - ed —

Gm7 Bb Dm

run - nin'? Oh, this is where we've been but it's not where we be - long And I

Bbsus2 F/A Gm7(add4) G7/B Csus C

may be — young, but — I know I'm not — wrong — So I

Dm Bb(add2) F Dm Bb(add2)
 look up at the stars — to guide me And throw cau - tion — to ev - 'ry warn - ing
 look up at the stars — to guide me And throw cau - tion — to ev - 'ry warn - ing

F Dm Bb(add2) F
 sign If know - ing what it could be is what drives me — Then
 sign I'm sure there will be chal - len - ges that find me — But

Dm Bb(add2) C(add4) F C/E
 let me be the first to stand in line) So I — make this —
 I can take them on one a time)

Dm7 F C Dm
 wish To have some - thing more for us than this

The musical score is written for a guitar and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (grand staff). Chord diagrams are provided above the vocal line for each measure. The key signature has one flat (Bb). The time signature is 4/4. The lyrics are written below the vocal line, with some words spanning across measures. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics, with a closing parenthesis for the first line. The fourth system has two lines of lyrics.

F C/E Dm F/C B \flat sus2 C(add4)

So I — make this — wish To have some-thing more — for

Dm B \flat sus2 F

us than — this — Hey, yeah, yeah, yeah —

Dm B \flat (add2) F(add4) F(add2) Dm B \flat sus2

— Hey, yeah, yeah, yeah — ah ah... —

F To Coda Dm B \flat C(add4)

More than — this, oh — ah... —

F

I nev - er knew I need - ed room to grow Yeah I did what I was

Gm7

told when some - one told me, "No!" Now I've got all of this

Bb7sus2

free - dom in my — bones But I've still got the lid on so it

C7sus **C9sus** **Dem**

does - n't o - ver - flow 'Cause I've got res - er - va - tions and hes - i - ta - tions

Bbsus2 **F**

On where I should e - ven be - gin I'm past dip - ping my toes — in But I'm not

C/E **Dm**

no, I'm not past div - ing in If I could just be point - ed in an - y giv - en di - rec - tion On

Bb(add2) **F**

where to go — and what to do My legs are shak - ing but my — head's held high The

Csus **Bb** **C(add4)** **D.S. al Coda**

way you al - ways taught — me to So I

CODA **Dm** **Bb** **C(add4)**

ah.

F **C/E** **Dm** **F/C** **Bbsus2** **C(add4)**

So I make this wish To have some-thing more

Dm **Bb** **F**

for us than this

I'M A STAR

from WISH

28

Music by JULIA MICHAELS
and BENJAMIN RICE
Lyrics by JULIA MICHAELS

Moderately

C5

C

C(add2)/E

SQUIRREL:

Have you ev - er won - dered why — you look up at — the sky — for

F

an - swers? — Or, why flow - ers in — the wind are

C

C(add2)/E

ef - fort - less and el - o - quent — danc - ers? — What forms the rings —

F **C**

TREE MOM:

— in the trees, turns a pine from a seed? What's passed down gen - er - a - tion - al - ly.

C(add2)/E **F**

TREE TEEN: **TREE KID:** **OWL:**

To you. (And to me). And why our eyes all look like mi - cro - scop - ic gal - ax - ies? —

C **C(add2)/B** **F**

Have you ev - er won - dered why — you look up at the sky — for an - swers? —

Fsus2 **C** **C(add2)/E**

N.C. **SQUIRREL, OWL & BIRDS:** **+TREE DAD, MOM & KID:**

Well, you don't have to look too hard. We're here for all your ques - tion marks. If you're

F
 **CHIPMUNK:**
 try - 'na fig - ure out just who — you are, — (Spoken): Don't look far.



C
 **SQUIRREL, OWL & BIRDS:** **C(add2)/E**
 **+TREE MOM & DAD:**
 In the sky and your — front yard, — in your heart and in — your scars, if you



F
 **BEAR:**
 real - ly wan-na know just who — you are... — (Spoken): You're a star! Yes!



C5
 **BUNNY BRO 1:** **C(add2)/B**
 **VALENTINO:** **BUNNY SISTER:**
 BOOM! Did we just blow your mind? Well I've known the ea - tire time. — When it
BUNNY BRO 2: Uh huh.



F  **BUNNY BRO 1,2 & COLONY:** **BUNNY BRO 2:**

comes to the u - ni - verse, we're all share - hold - ers. Get that through your sys - tem. (SO - LAR!)



C  **TURTLE:** **C(add2)/E** 



See, we were all just lit - tle nob - u - les in a nurs - er - y from su - per - no - vas. Now we've grown in - to our his - to - ry.




F  **ENSEMBLE:**

We're tak - ing Y's right out of mys - ter - y: clo - sure. Now we're tak - ing in all the star ex - po - sure.



C  **MOUSE 1+2:** **C(add2)/E**  **F**  **VALENTINO:**

We eat the leaves - and they eat the sun. See, that's where all the balls of



C

MUSHROOM ENS.:

SQUIRREL:

gas come — from. — Hey, you still look like you're hang - in' on by a strand. But if you

C(add2)/E

F

add MUSHROOMS:

VALENTINO:

just see the mush-rooms, then you'll un - der - stand. — (Spoken): So your dust is my dust?

C

C(add2)/E

SQUIRREL:
BUCK, FAWN & DEER ENS:

Fantastic! Huh! Well, you don't have to look — too hard. — It's all a - round and not — too far. If you're

F

F(add2)

BUCK, FAWN & DEER ENS:

BUCK:

try - 'na fig - ure out just who — you are... — (Spoken): You're a star. Do

C **C(add2)/E**

you know you're a work _ of art? _ E - ven in the deep - est dark, if you

F **F(add2)** **VALENTINO:**

real - ly wan - na know just who _ you are... _ I'm a star.

C5 **C(add2)/E**

TREE DAD: **TREE MOM:**

Here's a lit - tle fun _ al - le - go - ry that gets _ me ex - cit - a - to - ry.

F

RACCOON MOM 1: **+RACCOON MOM 2:** **+RACCOON MOM 3:** **+RACCOON KIDS:**

This might _ sink in _ in the morn - ing: we are our _ own or - i - gin sto - ry.

C **C(add2)/B** **F**

QUAIL DAD: **QUAIL MOM:**

If I'm — ex-plain - ing this poor - ly, well, I'll — let Star — do it for me. It's all — quite rev - e-la - to - ry.

+QUAIL DAD: **+QUAIL CHICKS:** **ENS:** **D**

We are our — own or - i - gin sto - ry. Well, you don't have to look — too hard. — It's

D(add2)/F# **G**

all a - round and not — too far. If you're try - 'na fig - ure out just who — you are... —

G(add2) **D** **D(add2)/F#**

ASHA: **ENS:**

You're a star. No mat-ter where you end — or start, — we're all each oth - er's coun - ter-parts. If you

G **G(add2)** **ASHA:** **TREE MOM & DAD:**

real - ly wan - na know just who you are... I'm a star. Woo!

D **D(add2)/F#** **G(add2)**

BUNNY BRO 2: **BUCK:** **PORCUPINE**

Ooh, I'm a star! Watch out, world, here I are. You know who's look-in' sharp? **OWLS:** Who?

ENS: (Hey, hey.)

D **D(add2)/F#**

TURTLE: **ENS:** **BUCK & FAWN:** **ENSEMBLE:**

Me! I'm a star! Woo! Ooh, you're a star! Watch out, world, here you are. **ENS:** Hey,

G(add2) **Gsus2** **D** **D5**

BEAR: **ALL:**

You know who's look-in' sharp? You! You're a star!

OWLS: Who?

THIS IS THE THANKS I GET?!

from WISH

36

Music by JULIA MICHAELS

and BENJAMIN RICE

Lyrics by JULIA MICHAELS

Moderately

Bb5 F5

The piano introduction consists of two measures. The first measure features a Bb5 chord and a bass line with a descending eighth-note pattern. The second measure features an F5 chord and continues the bass line pattern.

Bb5

MAGNIFICO:

I can't help _ it if mir-rors love _ my face. It's ge - net-ics! Yeah, I

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a Bb5 chord and a bass line with a descending eighth-note pattern.

Bb5

got these genes from out - er space. Peep the name, _ I'm mag - nif - i - cent. I

The second line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a Bb5 chord and a bass line with a descending eighth-note pattern.

Bb5

put the "I" _ in "om - ni - po-tent" I'm pas - sion-ate, I'm not pet - u - lant. Some-one

The third line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a Bb5 chord and a bass line with a descending eighth-note pattern.

praise me for my be-nev-o-lence. (Spoken): Just look, heh-heh. I'll give the clothes off Be-ni-to's back

if you real-ly need-ed that, I'd be the first one to vol-un-teer, Hen-

ry, if your home were to crum-ble or if you were in trou-

- ble. I let you live here for free and I

Abs

don't ³e - ven charge you rent. I clean up all your mess - es and I'm

E|bsus2

al-ways there_ when you need to vent. I give and give and give_ and give_ You'd

F

think they'd all be con-tent. And all I real - ly want is just a lit - tle re -

Absus2 Bb

spect. And this is the thanks I get?

Bb sus **Bb/Ab** **Ab6/9**

This is the thanks I get?!

And this is the thanks I

Bb

get?! And this ³ is the thanks I

Ab **Eb (add2)** **Bb5**

MAGNIFICO'S REFLECTION: **MAGNIFICO:**

get?! You're so bril-liant! Aw, that's

MAGNIFICO'S REFLECTION #1:

the least you — could say. There's more, ad - mit it. You're

G5



MAGNIFICO:

#2: #3: #4: cute! And strong! And bold! And brave! Thanks. See this king - dom? I built it up. And you

Bb5



Bb5



still com-plain? Un - grate - ful, much? Mmm? Are you sure_ that you're not the prob?_ I'd

love to see you try and do my job. Oh, ho! I grant - ed

Bb5



four - teen wish - es last_ year_ Come on! That's_ a high per - cent. And
There's a trai - tor in_ this town and still I_ re - main un - bent.

Ab

now you're ques - tion - ing your king? The dis - re - spect - I just un - der - went. You
Come out, now, ex - plain your - self. I'm sure it's all — just an ac - ci - dent.

Bb

know I al - ways got — your back. Yeah, real - ly, though, it's no sweat. Since the
Well, who - ev - er finds — them first, — now, that's a wish — well - spent. Hon - est -

F

Absus2

day ly, you were born — and the day that we met. } And this is the thanks I
keep - ing you safe should be worth ev - 'ry cent. }

Bb

Bb/Ab

get? This is the thanks I get?!

E^b  **B^b** 



And this is the thanks I get?!



A^b  **To Coda** 


{ And this ³ is the thanks I get?!
This is the thanks I get?!



E^b(add2)  **B^bm** 

I did - n't wan - na do this. I

Pedal ad lib.



NC.

swore I'd nev - er ³ do this. But I'm hyp - no-tized by how these pag - es flip, 'cause I



re-fuse to have my pow - er stripped. A po-tion, a spell, a sum-mon, a curse.

An - y-thing to make that light re-verse. To this book I don't wan-na be teth-ered, but

des - p'rate times call for ___ des - p'rate meas - ures. [shudders]

D.S. al Coda

(Spoken): ...Where was I? ...Oh yeah:

CODA Eb(add2) Bb5

Oh, this is the thanks I got?!!!!

KNOWING WHAT I KNOW NOW

from WISH

44

Music by JULIA MICHAELS
and BENJAMIN RICE
Lyrics by JULIA MICHAELS

Moderately fast

E5 **D5** **E5**

ASHA: **D5** **E5** **D5**

You've been de - ceived Mag - ick - I - co is not the man he claims to

be He's more vi - ci - ous than I could have ev - er com - pre - hend -

D5 **G5** **A5**

ed When I made a wish and Star came down This is not what I ex - pect -

• Recorded a half step lower.

ed, or in-tend - ed But now that it's hap-pened I don't re-gret it 'Cause now I've seen Him

show his true — col - ors in shades of green Say - ing that —

— your wish - es aren't safe be - cause — of me and That's a lie, lie, lie,

lie And I, I — know I can't do this on my — own — and — If it's

E5 D5 E5

not us then who and when — If we don't fight he knows he wins, — not al - lowed —

D5 G5 A5 E5 D5

— Know-ing what I know now — The lengths

E5 D5 E5

he'll go, there's no a - mount — I won't sit back watch this play out — that's my vow —

D5 G5 A5 E5 D5

— Know-ing what I know now —

E5 **DAHLIA:**
Get up, YAH! —

D5 **E5** **GROUP:** **DAHLIA:** **GROUP:** **DARIO:**
Know I'm not the on - ly one that's YAH! Fed up YAH! Wait

D5 **GROUP:** **HAL:** **G5** **A5**
'til they hear our feet go dum dum dum dum YAH! I don't think he's pre-pared for what's com -

E5 **NC. GROUP:** **E5** **D5** **E5**
in' A rev - o - lu - tion; hit the ground run - nin' ASHA: If there's one thing he

D5 **E5** **+GROUP:** **ASHA & DAHLIA:**
can't keep down — (Uh huh) It's us and the strength we've found — It's too loud —






ASHA: GROUP: Know-ing what we know now — (Know-ing what we

GROUP: (loud) —




GABO: HAL, GABO & GROUP: HAL: know now) And who, who knows if we'll suc - ceed — But we Won't stop and we





ASHA: won't re - treat — or turn 'round 7 GROUP: ('round) — Know-ing what we know now —



NC.

GROUP: (Know-ing what we know now)

GROUP:

Hoo! Hoo! Hoo! Hoo! Hoo!

Hoo! Hah! Hoo! Hah! Hoo! Hah! Hoo! Hoo!

SAFI: **DARIO:**

Can he tell — what we're be - com - in' — Hear it in — the way we're drum - min' —

BAZEEMA: **GROUP:**

I was sweet... but now I'm some - thing else YAH! YAH! YAH! YAH!

DARIO: **HAL:** **GABO:**

Ain't it nice__ of us to drop in__ To take what's ours__ to take it back in__ He

ASHA: **GROUP:**

thinks we're noth - ing But we're some - thing else YAH!

AMAYA: **GROUP:** **AMAYA:**

I've seen too man - y bad things That I can't keep count__ He loves One thing more

AMAYA:

than him - self:__ his crown 7 Know-ing what I know__ now__

GROUP: (crown)

E5 **GROUP:** **D5** **E5**
 (know - ing what I know now) The good in him, I've

D5 **E5**
GROUP: **AMAYA:**
 watched it melt I was Fooled by the love I felt So pro - found

D5 **G5** **A5** **E5**
AMAYA: **ASHA:** **DAHLIA:**
 Know-ing what I know I know I know
GROUP: (ahhh) -

NC. **E5** **D5** **E5**
HAL, DARIO & GABO: **GROUP:**
 We know now Know-ing what we know now

A WISH WORTH MAKING

from WISH

52

Music by JULIA MICHAELS
and BENJAMIN RICE
Lyrics by JULIA MICHAELS

Moderately slow, in 2

Chords: C, Cmaj7, Fmaj7, C, Cmaj7, Fmaj7

Take it

Chords: C, Cmaj7, Fmaj7, Am(add2), Am

from some - one like me, when your hopes are in

Chords: G(add2), G, C(add2), Cmaj7, Fmaj7, Am(add2), Am

de - spair. If your de - sires have strings, free them, give them

some air. 'Cause an - y wish that's got your heart

on the edge of break - ing, — is a wish worth

mak - ing. Yeah, ev - 'ry - bod - y dreams to be

some - thing, some - day, some - where. E - ven kings and queens

Am(add2) Am G7(no3) C/G Dm/G G F Fmaj7

day - dream - to be — free — from their roy - al chairs. Well, an - y dream that's got your

G/B C C/B F/A Am

heart, e - ven when you're not sleep - ing, is a dream

Gsus G G/C C Fmaj7

worth dream - ing. Yeah, we all start as wild -

G(add2) G Am(add2) G/B C

- lings play - in' in the sun. Then we

grow up with wild — dreams, — just wait - in' for our day to — come.

molto rall.

So if hope schemes a - gainst time, tell them, "Be nice,

a tempo

play fair." Yeah, they may kick and cry, yeah, — but just

show them they're bet - ter when — paired. 'Cause if they both can hold your

G/B C C/B Am7 F/A

heart, there's no way you're not sow - ing a

Am G(add2) G G/C C

dream that will nev - er stop grow - ing. Yeah, an - y

Fmaj7 G C G7(add4)/B Am(add2) Am

wish that's got your heart on the edge of break - ing,

Fmaj7 G G/C C

is a wish worth mak - ing.

rit.

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